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GLEANINGS FROM AMERICAN ART CENTERS

When Charles M. Schwab was in London he offered a picture dealer \$15,000 for a painting. The offer was accepted, but before possession was given another dealer offered the same picture for \$10,000. Schwab repudiated the first contract and is being sued by the honest broker. It turned out that the price of the canvas was \$4,250, but American millionaires must pay more than market prices. Art is a peculiar commodity. Some works sell on their merits, some on their reputation, and others depend for their value upon the conjunction of a broker and an American millionaire. Any daubster ought to find an honest broker who can, if he knows his business, turn up a millionaire with money to burn. In this case the artist evidently did not "tote fair." He employed two brokers. He may have been hungry and therefore in a hurry, but that does not excuse him. If he wants to sell a pot of paint tactfully distributed over a canvas an artist must keep faith with the man who can handle the purchases. Had it not been for this blunder this painter would have been \$15,000 richer, and Schwab would have been—some poorer, perhaps, but still able to buy another pot in the same market.

✿ Satisfaction is expressed in art circles at the unusual number of American artists, six altogether, who have obtained medals at the Salon this year: Louis Aston Knight, for his triptych, "Three Giant Cities, New York, Paris, London," a second class medal; Henry Tanner, also a second class medal for his "Emmaus Christ;" Percival Rosseau, of New Orleans, a third class medal for his superb hunting dogs; a third class medal to Charles Warren Eaton, of Albany, for his fog scenes; a third class medal to Robert MacCameron, of New York, for his genial indoor picture with figures in sculpture, and a second class medal to Andrew O'Connor, of Worcester, Mass., for his bronze statue of General Lawton.

✿ A wealthy New Yorker is reported to have given \$10,000 toward the fund of \$250,000 which members of the National Sculpture Society are trying to raise for the erection and endowment of a home for destitute sculptors, painters and architects of New York. This movement is distinct from the plan of the Artists' Aid Society and the Artists' Fund Society to raise \$50,000 for the aid of superannuated artists and place them in established homes. It is also learned that the Fine Arts Federation has appointed the following committee on plans for site and building for an artists' home: Charles A. Rich, architect; Augustus Lukeman, sculptor, and Henry B. Snell, painter. It is said to be purposed to erect a home which shall be not only comfortable, but beautiful.

✿ The imperial Russian Art exhibit which was brought over for the Louisiana Purchase Exposition by a St. Petersburg furrier, Edward M. Grun-

waldt, to boom Russian Art and gather American dollars for the 148 Russian artists who contributed to the collection has brought neither fame nor cash to Mr. Grunwaldt and the artists of Muscovy. Ill luck fastened to the Russian pictures the day they came here. Mr. Grunwaldt says he has lost \$42,000 of his own money on the project. There are claims against the collection amounting to over \$72,000, representing unpaid bills for all sorts of expenses connected with the pictures. Out of 630 pictures and art objects only six or seven have been sold. At present the Imperial Exhibit is in the hands of the United States customs officials and is held in warehouses here in bond.

✱ Brother artists of Edward Willard Deming, are congratulating him upon his good fortune in receiving the first prize and award given by the Municipal Art Society, of New York, for his two mural decorations, which will embellish the walls of the Morris High School. The award carries with it a cash prize of \$3,000, which Mr. Deming will receive upon the execution of the work. The titles are "The First Treaty of Peace Between the Weekquaisgeek Indians and the Dutch at the residence of Johannes Brinck in 1642," and "Gouverneur Morris addressing the Convention for the Forming of the Constitution of the United States."

✱ The Essex County courthouse, Newark, N. J., is to have a series of decorations painted by distinguished artists. Howard Pyle, F. D. Millet, Will H. Low, H. O. Walker, Edwin H. Blashfield, C. Y. Turner, George W. Maynard and Kenyon Cox have each a panel, and the contract is of sufficient importance to keep them occupied for some time. The subjects all will be historical. This is another instance of the progress that civic art is making in this country.

✱ J. Pierpont Morgan is reported to have purchased the great Rodolphe Kann Art collection for \$5,500,000. The collection includes eight paintings by Rembrandt, four by Rubens and six by Vandyck. In the French school it rivals that of Sir Richard Wallace. There is a large quantity of splendid eighteenth century furniture. The collection also contains some magnificent tapestries and fine pieces of sculpture by Houdon, Pajou and Pigalle.

✱ After being held by the government for unpaid duty "Golgotha," the largest painting in the world, is threatened with being cut into theater curtains. The painting originally cost \$118,000 and was the result of thirty-two years' work of Jan Styka, the artist. It was bought by a syndicate for exposition purposes, but proved an unsuccessful venture.

✱ A Philadelphia art lover has sent abroad a painting he recently bought, supposing it was the work of a famous Dutch animal artist, to have the daughter of the painter pass upon its genuineness. He announces that if she says it is not her father's work he will tear it to shreds, and wait, with considerable pleasure, for the dealer who sold it to him to sue. He has not paid for it. Philadelphia and New York art circles are deeply interested in the story. The picture was bought by a man who has a collection, not so well known as the Widener and Johnson collections, but numbering

several valuable products of the brush of Francois Millet and other noted artists. It bears the name of the famous artist, but the owner has shown it on three separate occasions to critics, and each of these, ignorant of the



THE WINDOW SEAT
By Alexander Roche
(See article on Glasgow School)

others' opinion, has said that it was not genuine. Then he sent it to a New York firm, and they advised him to ship it abroad. The artist whose work it is supposed to be is dead, but his daughter's judgment in identifying her father's work is said to be infallible.

✿ By the unanimous decision of the judges in the competition for the bronze entrance doors for the United States Naval Academy at Annapolis, first prize has been awarded to Miss Evelyn B. Longman. The judges were Colonel Robert M. Thompson, Daniel C. French, Ernest Flaag, Walter B. Chambers and Charles Grafty. The doors are the gift of Colonel Thompson, as a memorial of the class of 1868. There were in all thirty

competitors, but Mr. French said that the judges had little difficulty in arriving at a decision. Miss Longman's success did not surprise those who are familiar with her previous work, for in several instances she has given evidence of ability. Perhaps her best-known work is the figure of Victory in the Festival Hall at the St. Louis Exposition. Miss Longman's design for the Naval Academy doors is divided into two main groups, representing "Peace" and "War." In the former, on the left portal, an old man, symbolizing "Science," is in the act of explaining a problem to students in the garb of the Naval Academy. One youth holds in his right hand a model of a man-of-war. In the background, ships and lighthouses appear. In the group "War," which adorns the right portal, a female figure typifies "Patriotism." One clenched hand rests upon a cannon. The other points to the distance, where rise the masts of ships, toward which the naval cadets in the background are marching. The prize which the winner receives is to contract for the execution of the doors. Fifteen thousand dollars is assigned for this purpose, and the cost will in all probability not exceed two-thirds of that sum. Thus Miss Longman will profit to the extent of \$5,000, if not more.

✱ The prize of \$100 awarded to Lorado Taft by the Municipal Art League, Chicago, for his group of statuary in the recent exhibition of Chicago artists, has been returned to the league by Mr. Taft as a beginning of a fund for the benefit of young sculptors. The league has set the amount aside with a view to securing additional donations. "The splendid Ferguson fund of \$1,000,000, to be used for beautifying the city, has opened an extraordinary opportunity to young sculptors," said Mr. Taft. "The coming generation will have its hands full producing worthy works of art to adorn the streets, parks, and public buildings, and every encouragement should be given the young sculptor. I hope that this modest beginning will point the way to others to aid in this work."

✱ Mural decorations for the new Episcopal Cathedral at Portland, Me., are being executed by John La Farge, Edmund C. Tarbell and Philip L. Hale. Mr. La Farge is engaged upon the altarpiece. Mr. Tarbell is working upon a commission for twelve of the panels.

✱ The Art Students' League is more ambitious than ever this year. In emulation of the tours in Europe made by bands of students, the League proposes to have a more mobile column of art students visit Holland, Belgium, and France under Mr. Louis Loeb. They propose leaving Hoboken in the Ryndam, June 13, give a day to Rotterdam and a day to the Hague, two days to Haarlem, and two to Amsterdam, three to Antwerp, and two to Brussels, remaining at Bruges, "the dead," from July 5 to August 15. During the six weeks in Bruges it is planned to make excursions to Sluis-Zeeland, Ostend, Heyst, Knocke, and Blackenberghe. Seven days will be spent in Paris, from August 16th to 22d. The little army will leave Boulogne on the Noordam, August 24th, and reach New York, September 3d. In addition to Mr. Loeb there will be M. J. E. Benard to take charge of the art tourists as manager.